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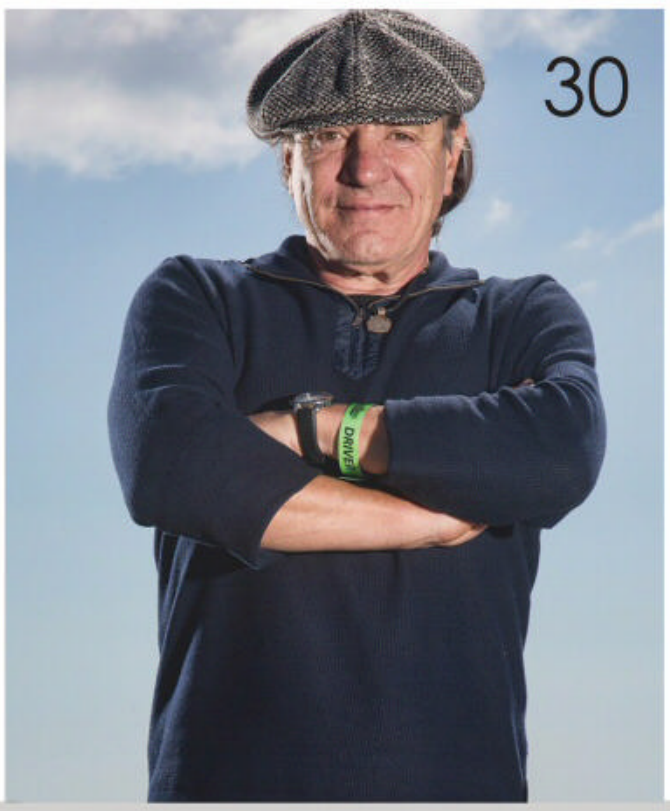
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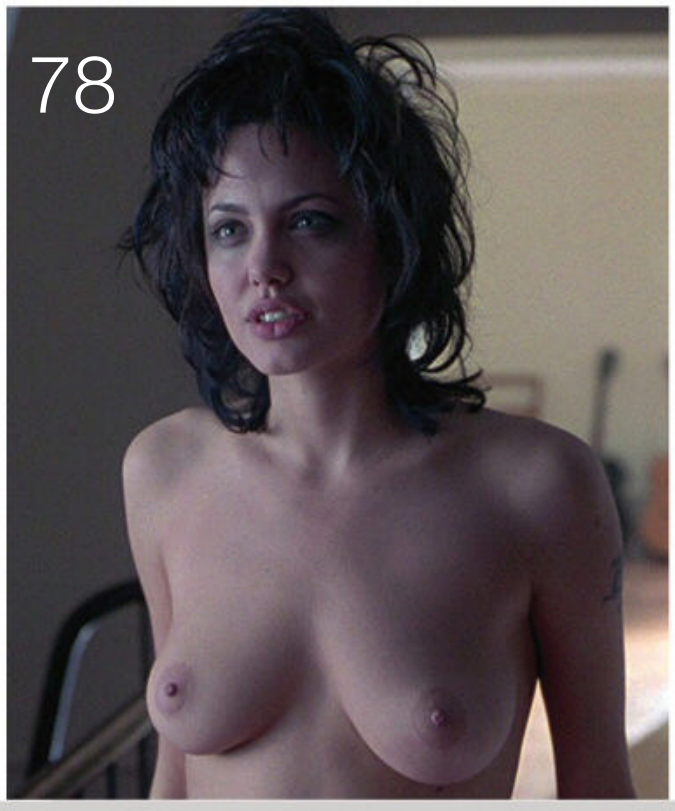
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DESIGN **SUSAN STANTON/KATE REYNOLDS/JOHN MAYBERRY**

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EXECUTIVE ASSISTANT TO MR. SANTODONATO **ISABELLA ROMERO**

ACCOUNTING **MARION CAPO**

DIGITAL DIRECTOR/LICENSING **JACOB LEVENSON**

NEWSSTAND CONSULTANT **JOHN PONOMAREV - CHOICE CIRCULATION CONSULTING**

CONTRIBUTING WRITERS **MARLA SANTOS, VEGAS FOOD NERD, LAINIE SPEISER, JACK WELLINGTON, FRANK ARIVESO, SKYE HUNTINGTON, BRITTANY SANTOS, JEFF ALEXANDER, LINCOLN D. CONWAY, HOWARD T. BRODY, BYRON CRAFT, BEBE GRANT, THE COMMANDER, MARIA HERRERA, KYLE LEVY, MITCHELL PARRISH, SCOTT P. SANTODONATO**

# LETTER FROM THE PUBLISHER

It all starts with vibrations. Music, if you look into it, has its roots in science. Scientists dating back to Aristotle have studied vibrations that create the music that we listen to. He would experiment with the vibrations from strings that he stretched. In his publication, Principia, Isaac Newton contributed mathematical calculus to the field of wave motion study. In 1711 an English trumpet player named John Shore invented the tuning fork, which emits a pure tone when struck. The fork would create sound waves that vibrate back and forth, creating sound pulses. Vibrating air is what makes the beautiful tones in wind and brass instruments. String vibrations give you the remaining orchestra instruments that create the ensembles we love to hear in so many pieces of music. In early 1993 Dr. Rauscher found that classical music, particularly the music of Wolfgang Amadeus Mozart, could improve academic performance. He found that subjects who listened to ten minutes of his music performed better on spatial reasoning tasks creating the “Mozart Effect.” I spend month after month creating this magazine that you are reading. Music helps to craft and curate each issue. I am a musician, but at the same time, I am a music fan. I love how the right song can vibrate into my ears and sometimes bring me to tears at its perfect composition. I started strumming the guitar at three years of age. Getting to the right timbre of sound, no matter what the genre, it’s what I’ve tried to do my entire life. I hope I’ve struck that timbre and chord with you in this publication.

Enjoy the issue,

**STRIPLV**
Phone: 702.824.7822
E-mail: striplvinfo@striplv.com
Striplv.com

**MARKETING AND ADVERTISING RATES AND INFO**
E-mail: Brittany.S@KHNEnterprises.com

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# WILD BLUEBERRIES

Grown and born from the cold barrens of Maine and beyond, wild blueberries must protect themselves from the forces of nature to survive. They are tiny, potent berries that are far more nutritious than their conventionally grown/farmed counterparts. They pack a nutritional punch and give you a more intense blueberry flavor, two times the antioxidants and 72% more fiber. They feed your brain and body. Find them in your local grocery and get them frozen to get the freshest. *Find out where to purchase near you visit wildblueberries.com.*






# THE CELERY JUICE MOVEMENT

It's a decades-old movement, but maybe it's time to jump on this trend. Touted by Anthony Robbins and many other celeb types, drinking a cup of celery juice on an empty stomach has many health benefits. Word about this health craze has organically spread and is on your local grocery store's trendy expensive juice section. People all over the globe have been sharing how this juice from this herb (yes, celery is an herb, not a vegetable) has been healing them from both acute and chronic illnesses and symptoms. Go ahead and search your feeds for it, and you will see what we mean. Many naysayers don't believe in its health benefits, but Sylvester Stallone sings its praises on Instagram, so why not give it a chance in your health regimen.



# NO MORE ROOT CANALS

Back in the 1990's Dr. George Meinig wrote the book Root Canal Cover-Up. His research put the dead tooth from a root canal into a rabbit, and then the rabbit died. Once a leader in training other Dentists to perform root canals in their patients, Meinig, the founder of the Association of Root Canal specialists urges people to think twice before having this somewhat standard procedure. In the past few years, Netflix has pulled a documentary entitled Root Cause. An Australian man details his own experience with healing by having the dead tooth from a root canal removed to cure his chronic fatigue syndrome. The theory is that when a root canal is performed, the dentist kills the tooth and leaves it in the mouth. The dead tooth has bacteria that our immune system fights but is then released into other parts of the body. The bacteria is a super bacteria resistant to almost all antibiotics. It has the potential to enter your nervous system, possibly causing many ailments from cancer, arthritis, diabetes, and even cardiac events. Since the documentary's release, organizations like the American Dental Association have condemned the film and its findings. It's best to consult with a holistic dentist if you've had or are considering a root canal in the future.


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Popeyes

# CHICKEN SANDWICH WARS

By Vegas Food Nerd

2021, It's been quite a year so far. It will resonate in our memories for quite some time. It won't have anything to do with the pandemic or some virus. It's going to stay in my mind for something equally as important to this nerd. This will stand out in my collective scrapbook of a brain as the year of the chicken sandwich wars. Fast food giants have been battling it out for top billing since Popeye's started the whole thing by taunting Chick-Fil-A on Twitter last year. The frenzy over Popeye's new menu item hit a fever pitch with long lines and inter-customer violence with fans desperate to try their crispy chicken sandwich. Once the violence died down and I saw the fierce competition between fast food hit volcanic proportions, I decided to sample all the new creations for myself. My family decided to embark on a drive-through quest to test the top chains and determine our favorite. The key was to sample it directly from the window. It's no secret that fast food tastes best fresh.

**#9 McDonald's** – The golden arches might have to go back to the drawing board on this one. This one was our least favorite of all the sandwiches that we sampled. It was blisteringly hot, which was a promising start, but one big bite in it took a turn for the worst. The chicken was a complete rubbery disaster. No one could even finish it.

**#8 Carl's Jr.** – This was the most expensive of the greasy delights that we sampled. Towards the end of the sandwich, the chicken took on a weird texture that we didn't like. Topped copycat-like with mayonnaise and a few pickles. It just didn't taste that great and was a disappointing order.

**#7 Wendy's -** The pig-tailed redhead seemed to cheerily welcome us to their take on a classic chicken sando. The first bite was as dry as your best friend's great-grandma. It wasn't all bad once you got to the toppings of lettuce, tomato, pickles, and mayo. It still ranks down on our list of favorites.

**#6 Arby's** – Their take on the sandwich war, also called their classic crispy chicken sandwich, is good. They top theirs with lettuce, tomato, and mayo. No pickle, though. Big mistake the pickle makes it. It's like no one told their test kitchen!

**#5 Cane's** – I can generally get tempted into getting some chicken finger combos at this place. The sauce, the bread, the fingers, and even the coleslaw are a guilty pleasure that we as a family sometimes indulge in. We'd never tried the sandwich here, though. It was a colossal bun stuffed with three tenders, lettuce, and topped with their signature Cane's sauce. We took it out of the box to take a bite, and the sandwich promptly fell apart. Not good for the driver, messy shirt and pants. It was tasty but crazy messy, and when we generally limit our drive-throughs to road trips, it didn't get a higher ranking on our list.



Chick-Fil-A

**#4 Chick-Fil-A** – This place is who started the chicken craze to begin with. Their original Chick-fil-A sandwich is fresh breaded, pressure cooked in 100% peanut oil, and served on a toasted buttered bun with dill pickle chips. This was good. It comes in a bag keeping it piping hot, and the flavor was delicious. It didn't make it to the top three, but pro-tip add their Chick-fil-A sauce, elevating the experience.

**#3 - KFC** – Kentucky Fried Chicken is the name of the restaurant. With that name and their heritage, you would think they'd take top billing in this poultry war. While a good sandwich, an extra crispy filet with premium pickles, mayo, on a brioche,

it took third place in our list—sorry Colonel Sanders.




**#2 Burger King** – The new Ch'King sandwich was a pleasant surprise. Their chicken filet was thick, crusty, with ample pickle positioning. They top it with a secret sauce that is a perfect complement to the juicy chicken center. It does have the distinction of being the highest calories of all its competitors, with a whopping 800 calories per entrée. It is the home of the Whopper, after all.

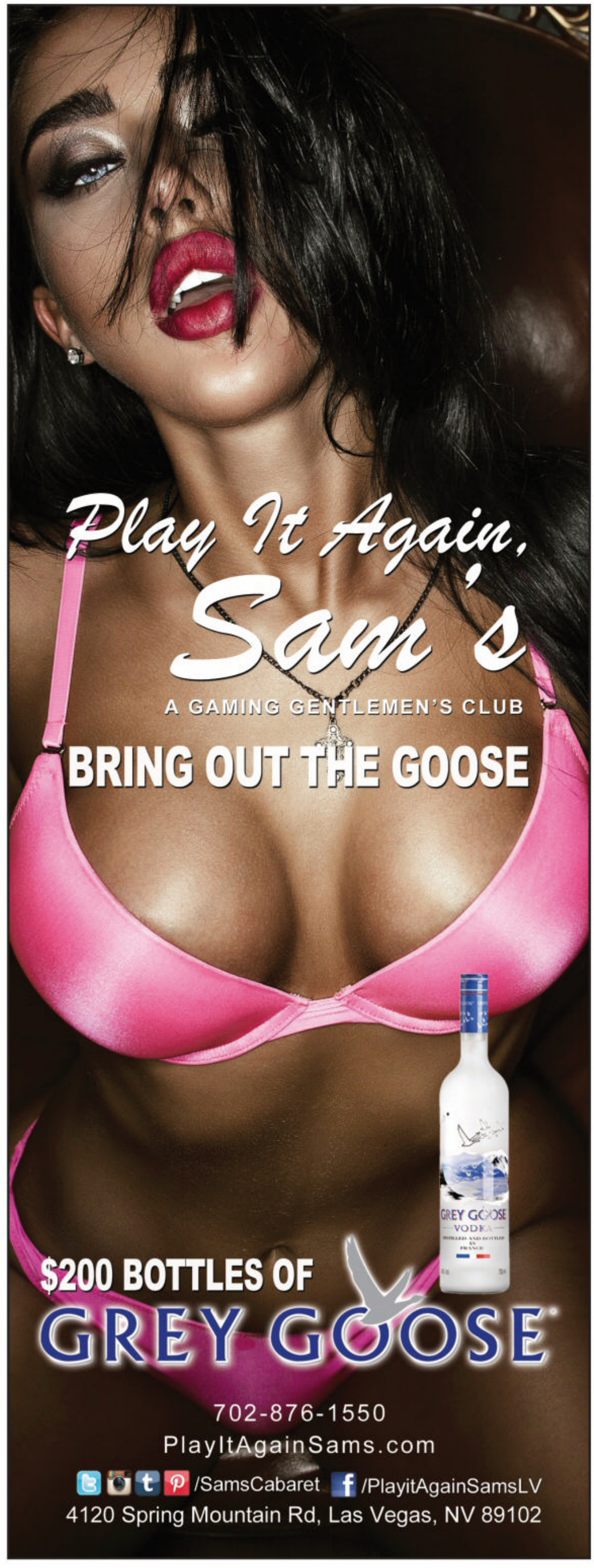



**#1 Popeyes** – Hey, this Louisiana-style chicken fast food outpost did start the war, and I think they have ended it with their take on the craze. The thick and crispy texture is drool-inducing, and their thick cut pickles on the soft toasted brioche bun toasted and just the right amount of mayonnaise is a diet-busting delight.

Let me know if you agree with our rankings *@vegasfoodnerd.*

Now go eat something.

***Check out more of Vegas Food Nerd at FoodNerdMag.com.***



# JESSIE ANDREWS

she's been a very bad

# baby girl

imagery santodonato

makeup and hair christine copeland






3
2A
3

4





3A

4





5





4A

5

6





5A

6






CONVERSE
STAR







# BRIAN JOHNSON

## CARS THAT ROCK

BY FRANK ARIVESO

**That Brian Johnson is even contemplating getting back out on the road is startling. AC/DC looked dead and buried after the gradual deterioration of a band whose very purpose, fittingly, was to push things to the limit.**

**Sadly, those limits accounted for the departed Malcolm Young, who right now is strumming happily in heaven. There was also the departure of drummer Phil Rudd. At the same time, lead man Johnson's hearing crashed to a point where he was risking total deafness if he were to continue playing to packed out audiences the world over such has been the band's modus operandum over the past four decades.**

**Yet rock 'n' roll behemoths rarely disappear quietly, and while Malcolm won't return, his nephew Stevie is very present and has stepped into his shoes. Rudd's problems appear behind him, and he's back, while Johnson has "a new set of ears," so he says, in his trademark working-class English northeast accent.**

**That AC/DC are back is one thing to remark on and celebrate, though the fact 74-year-old Johnson still has the zest, drive, appetite, and perfect humility to keep making music, touring, and playing live is quite another. This is, after all, a man with more than one passion in life. That's because despite being one of rock'n'roll's most legendary frontmen, Johnson has always loved cars, and to this day, remains obsessed with pretty much anything on four wheels. Brian's motor fetish is particular: fast, vintage vehicles he can race around in so much so that when not on the road belting out AC/DC hits, he's on a different type of road altogether, putting his foot to the floor on race tracks all over the world.**

**Currently boasting a collection that includes a Royal RP 4, Lola T70 Mark 1, The Pilbeam, and his current favorite, a Mini Austin Cooper S, Johnson is like a kid in a sweet shop discussing them. "I raced about five times in that Mini last year around Europe, and god damn, it is so much fun. It makes me smile. My jaws are aching when I get out of the car."**

**The seed of Johnson's fascination originated when growing up in a 1950s working-class town, where motor racing was the epitome of dangerous cool at a time when the world was enviously eyeing up the British scene. Yet It was February 1980 when Brian Johnson received a destiny-defining phone call to ask if he would like to join AC/DC in the place of the late great Bon Scott. Who could have possibly imagined that 41 years later, AC/DC would still be the biggest and best rock band on the planet? As the band moves close to their 50th anniversary, the band's original line-up came about in 1973. It's fitting they will be back out on the road.**

**STRIPLV:** Where did the love of cars come from?
**JOHNSON:** It was the same for any young kid, especially in the early Sixties; it was all getting exciting, Sterling Moss was about, and the Brits were just the best. We had the best pop music with The Beatles. We had the best car with the Mini. Everybody loved Britain and wanted to be in England. There was a lot of racing coverage, and it fascinated me, these real-world heroes. They were knights in shining armor, but they just had a helmet on. Every kid in the world wanted to be a racing driver." I was interested in cars because there weren't any in our street. Regular guys didn't have cars. This was the early 50s. There was petrol rationing. They were expensive.
**STRIPLV:** You have always stayed so grounded. How have you done that?
**JOHNSON:** We are not celebrities. We don't know how to be celebrities. I think that helps. We keep grounded. I'm a lad from the northeast of England; how could I not stay grounded!? It helps us when we come to make music, but it also helps people relate to us more. You open the newspapers in England today, and lots of it is just a famous person having a drink in the pub. That is the way of the world, but we're not like that.
**STRIPLV:** Do you regret being so full-on with your performing over the years? Has it cost you time?
**JOHNSON:** The thing about me is, I only know one way to sing. I can only go at it full throttle. I sing like I'm still a young man, even though I'm 74. But it's the only way I know how to do it. I pride myself on going out and giving it everything for a full gig. And as long as I can do that, then I will carry on doing it. I have to prove that I can still go out there and do it like I used to for two hours. I don't want to retire. I have no intention of retiring. But I still want to be able to do it justice. I don't want to be letting the boys down.
**STRIPLV:** How did your motor TV show come about?
**JOHNSON:** It came about because I wrote a book called *Rockers and Rollers*. I always figured that rock 'n' roll and cars automatically went together, and I think plenty of people agreed with me. It was from all the old Elvis Presley movies, there were always cool cars on there and stuff like that - it was a world that didn't exist in the northeast of England. Then The Beatles and the Stones came along, and the Minis came out - suddenly, having a Mini was cool. You'd see movie stars with them, royalty, pop stars, and your dad might have one as well. It was the ultimate car. So the production company has a connection with Discovery Channel, and David Notman-Watt came over to see me in Arizona, and we went for coffee. He said he'd been reading the book and how I would like to do a six-part series on cars. Well, I couldn't believe they were going to let me loose on the television screen. But they did; I told them I was a little bit nervous about doing it. My accent is a little hard to understand in certain parts of the world. Taiwan comes to mind. (Laughs) I thought I might crash or make an arse of myself, but anyway, it was all great fun in the end.
**STRIPLV:** What was your first car?
**JOHNSON:** My first car was a Ford Popular. It was 1959. I think it was the last year they ever made them. And my pops, who was not a loveable kind of guy - you know, a good firm handshake was enough for him, he just said on my 17th birthday "Here you go," and threw me a set of keys. No "happy birthday son" or anything, just "here you go" like a Sargent Major. And I just died. It was the worst colored car. It was a beige car, and it had a salmon pink interior. It was horrible, but I didn't care. To me, that was freedom. And boy, oh boy, I just loved that car so much.
**STRIPLV:** So, how did your interest in fast sports cars and racing develop?
**JOHNSON:** I think it was the same for any young kid, especially in the early Sixties. Stirling Moss was about, and the Brits were just the best. We had the best pop music with The Beatles, we had the best cars with the Mini, and everybody loved Britain and wanted to be in England. It was very exciting. There was a lot of coverage of the racing, and it fascinated me, these real-world heroes. They were knights in shining armor, but they just had a helmet on. It was so exciting to watch, and I think that every kid in the world wanted to be a racing driver.
**STRIPLV:** You touched on it before, but there are apparent similarities between AC/DC's music and driving fast cars?
**JOHNSON:** To me, it seems so bloody obvious. Everybody else is just getting it. The crowd, the noise, the excitement, the finish line, the end of the show. It all goes together. When there are 100,000 cheering, it is such a rush. When they are cheering for you, and it is a personal, special thing, nothing can beat that. But it comes a close second when you're standing at the starting line with about 40 V6s and V8s from the Sixties and Seventies. I mean big stonking roaring gits like McLaren and Lolas and Chevrons. And when that flag drops, oh. It's like Zeus breaking wind - it's just ridiculous!
**STRIPLV:** So how good has it been to get back together with the guys and start making music again?
**JOHNSON:** It's been magic. There have been moments, and sometimes, you know, you can just smell the energy in the room. As individuals and as a band, we've been through a lot over the past few years, so it was just so wonderful that



everybody was up for it. And when we did the song *The Mists of Time*, well, I still get goosebumps when I hear that song, and that was more for Malcolm than anybody else.

**STRIPLV:** It must still be quite raw?

**JOHNSON:** It is. There were so many fun times we had with Malcolm, particularly in the early Eighties when we were blitzing it. Malcolm was the driving force with Angus. He was a wise man, the greatest guitar player, and he was at his peak in an era where there were no mobile phones, there was no intrusion, just happy times, and for me, that song encapsulated so much of what we did together.

**STRIPLV:** What about the album and new material in general. It must have been an emotional ride to start songwriting again?

**JOHNSON:** Well, the perception was the album was put together during the pandemic, but it was actually recorded back in 2018, not even long after Malcolm had passed away. Obviously, we had a period of inactivity, like everyone else across the whole bloody world. Still, we've been able to come back together to put finishing touches to the material and start the process of trying to get these tracks out there to a real audience, and that's the dream now.

**STRIPLV:** Does it feel like a landmark album?

**JOHNSON:** Definitely, because it's an album that shouldn't necessarily have ever been made. When you look at everything that was going on then, with the band, and in our private lives, and Malcolm and my hearing, well, I just think those things might have finished a lot of other bands off. The thing with AC/DC is we're so stupid and so incredibly stubborn that we never know when to stop. We also don't have any other way to live, so the idea of not making music was just too awful to consider. It felt like a bereavement.

**STRIPLV:** Did you have your doubts as regards your hearing?

**JOHNSON:** Ah yes. I just knew the inevitable was coming, and I tried to pretend it wasn't, you know? I'm a tough guy, and nothing's going to stop me, but I really started believing my own publicity, and then you get floored, and you are forced to really take a reality check and appreciate you're not as young as you used to be. I think when you do that, you start to program things in a different way. You realize that by taking a step back, you actually create a path forward. It's a bit slower, a bit labored, and a bit more leisurely than the one you were on, but it really does point you forward, which is better than the alternative, I can assure you. What I'm saying is I'm not as strong as an ox, which is what I've always told myself, but I am strong.

**STRIPLV:** A measured reality check then?!

**JOHNSON:** It had to be. The older you get, the more you hear other people. You know Eddie Van Halen and Little Richard, and it does that make you deal with your own mortality. The fact is I'm 74, yet I don't feel I've even started - it's just crazy. You start noticing people popping, you know, just here and there. You know, my dad used to say, 'son, you just play the cards you are dealt, and that's all you can do.

**STRIPLV:** Is the rock 'n' genre dead?

**JOHNSON:** Almost. (Laughs) It is as though music has moved on, and there are only a few bands left now really playing guitars and writing tracks like they used to. I hope it comes back around, like most genres, and there will be something of a revolution, but in the modern era, it's all so clean and well marketed, and there are no perfections. It depresses me a bit because music is about passion and raw feeling. The stuff a lot of the labels churn out now is just for kids, and there's not a lot else out there for the rest of us. That was another reason why it was essential we got the band back together. We've got to carry on the line.

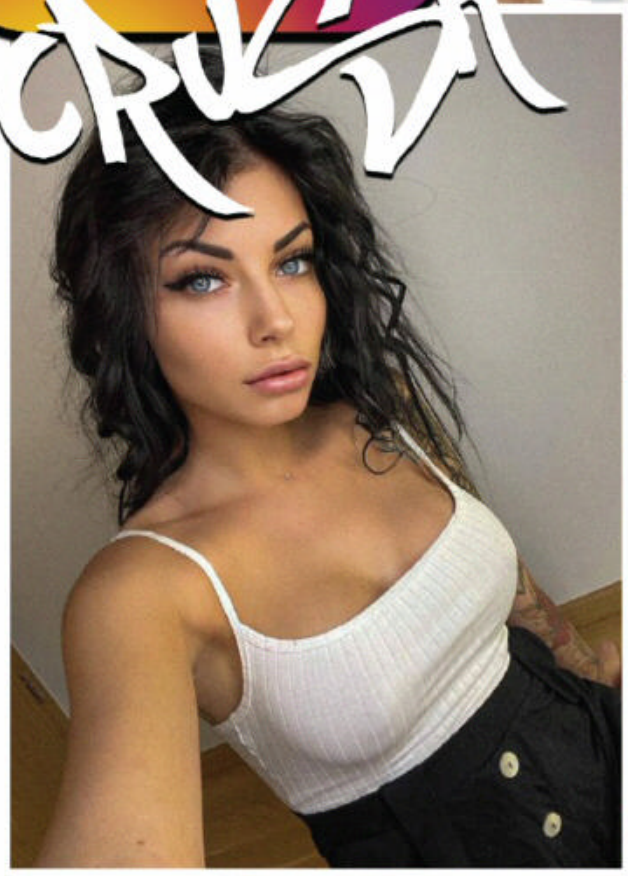
**STRIPLV:** And the fans have responded…

**JOHNSON:** Well, yes, and we are so grateful for that. In the first instance, we just planned some shows, not a full-on tour or anything silly. We need to get back into a rhythm, and hopefully, we'll be able to do that when this whole thing opens back up again. It's the fans you miss more than the music itself. We have such a wonderful fanbase which is just so special to us. Of course, I'm terribly biased when I think ours is the best, but I think they really understand what we are about. It's all to do with keeping everything honest. There's no hidden agenda. It's about putting on an album for perhaps just an hour, sitting back, and listening to it. It's the simplest of pleasures and one I hope we never take for granted.

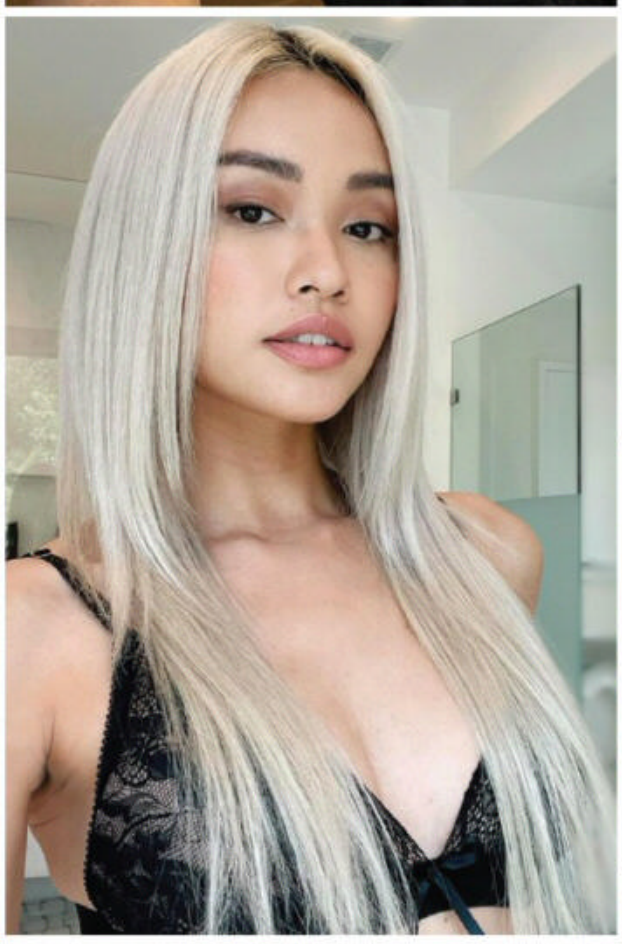



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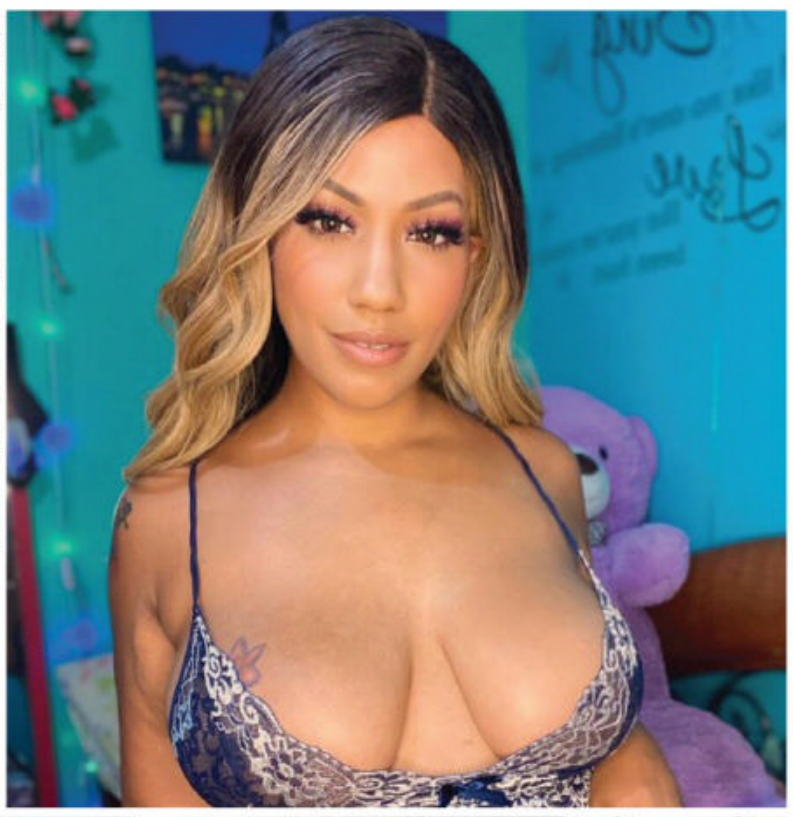


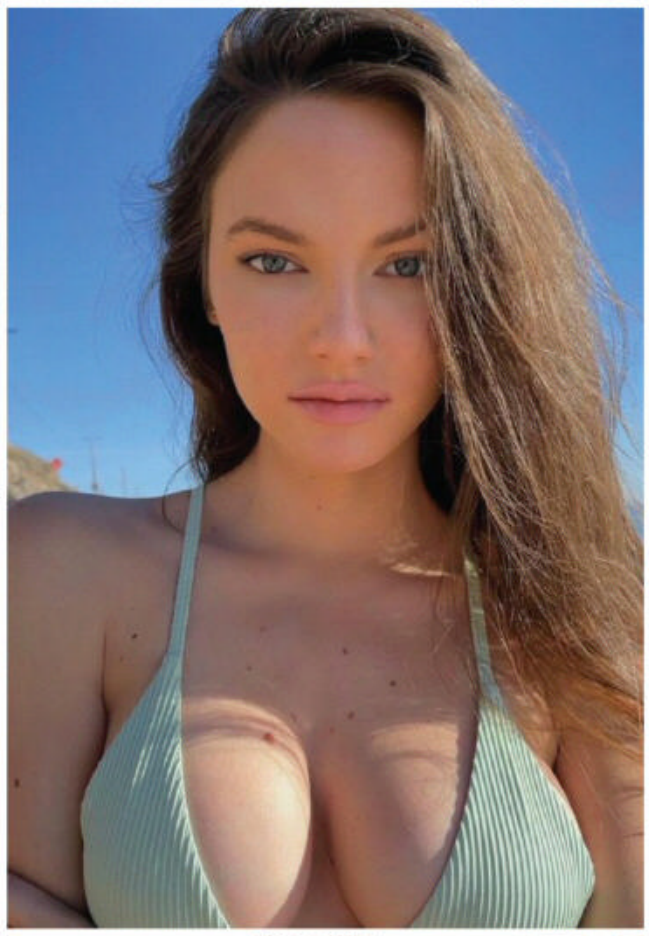





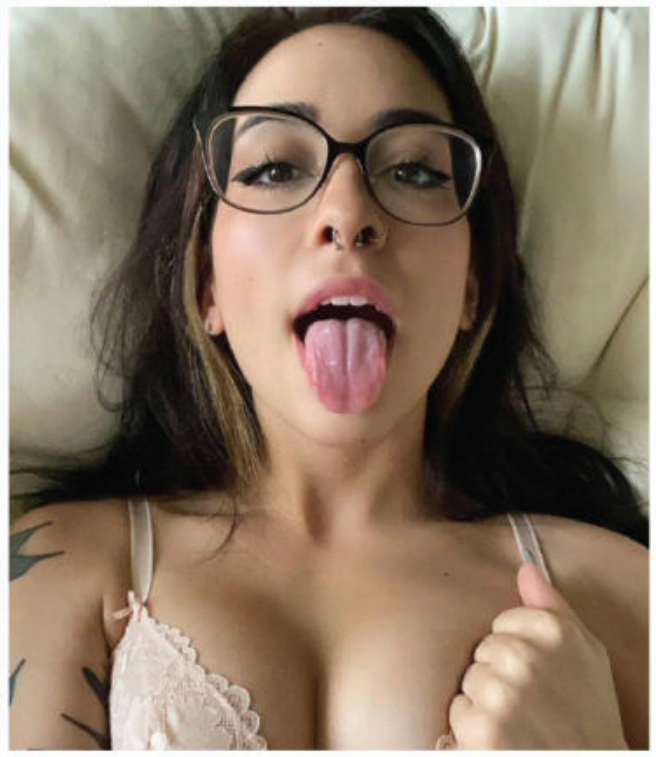




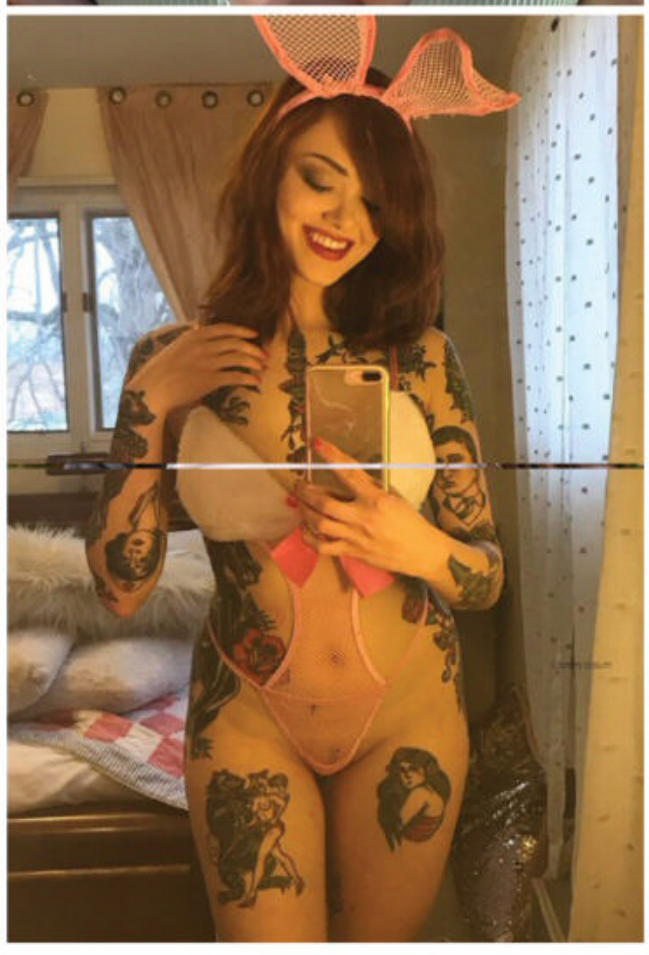


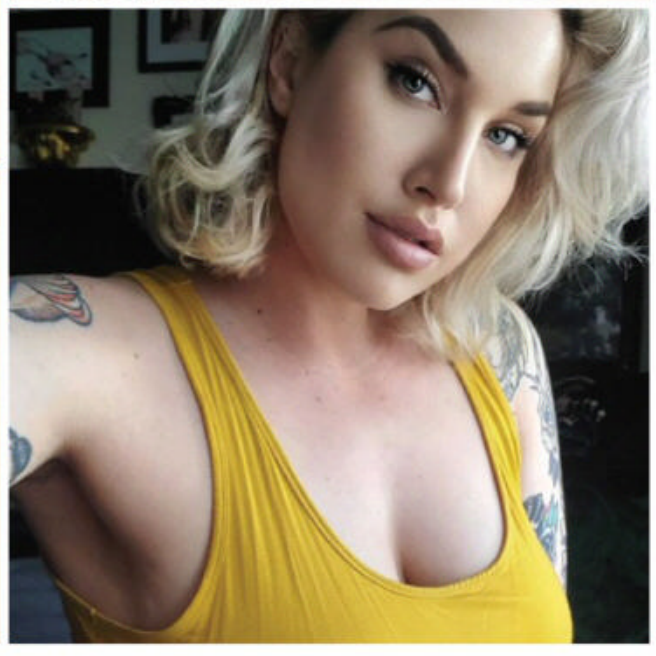












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# OLIVIA RODRIGO - IT GIRL

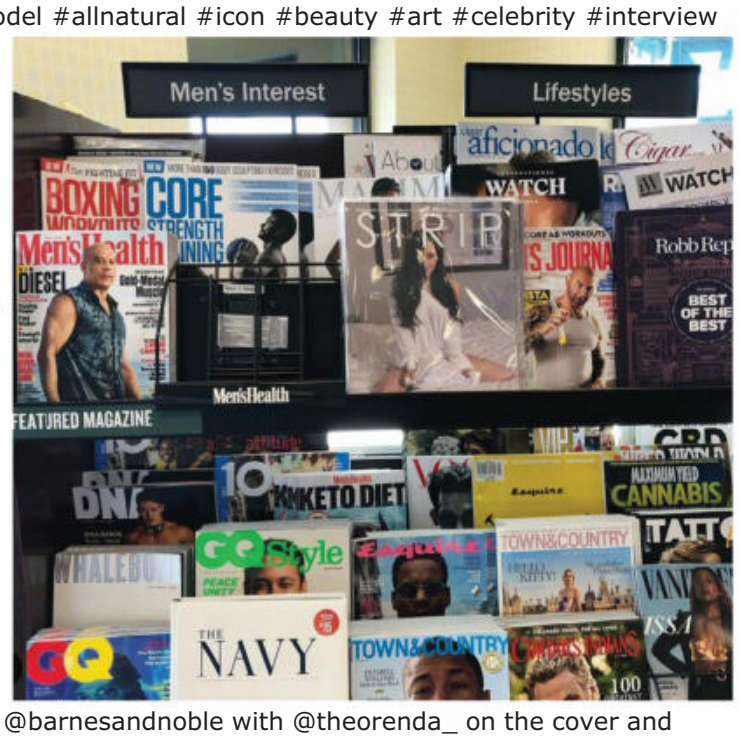
18-year-old Olivia Rodrigo has been writing songs for her whole life, and her new album is about her breakup with her boyfriend. She wrote her first song, called “All I Want,” and it opened up many doors for the young songstress. Though the producers obviously ripped off Paramore’s “Misery’s Business” and ripped off Elvis Costello’s “Pump It Up” on “Brutal,” what the hell, all’s fair when ripping off other artists, and getting Samsung dollars for selling out! WTF? On the last day before the Covid lockdown, she met the Interscope/Geffen Records and producer Dan Nigro for the first time, and he knew just what he was going to do to make Rodrigo an It-Girl.

It turned out to be a very momentous day for many reasons. She spent most of the quarantine writing songs/plagiarising songs in her living room and producing them in a garage, including “driver’s license.” “It absolutely blew my mind, and I still to this day refuse to believe it all actually happened.” Really, the songs were hits already? Producers’ tip 101. Get it, got it, good.

## SOCIAL MEDIA HIGHLIGHTS



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## JACK LEMMON’S MALIBU BEACH HOUSE FOR SALE

Born in a hospital elevator in Massachusetts in 1925, two-time Academy Award winner and nominated for six more, Jack Lemmon was one of the busiest and most popular movie actors in the last half of the 20th century. Lemmon starred in both comedies and dramas in more than 60 movies, many of which are considered classics today. In 1971, Jack purchased a Malibu Beach house for his family in the Broad Beach celebrity-favored section of Malibu Beach. The family enjoyed it for decades, creating many happy memories. It is now for sale, priced at $13.45 million.

According to Lemmon’s daughter, Courtney Lemmon, “The house was designed and built, with my father’s painstaking attention to every detail, in the late 80s. He and my mother created a private sanctuary for us and also a place to entertain friends in a most relaxed way.” During Lemmon’s time on Broad Beach, the friends included frequent co-stars and movie people such as Walter Matthau, Billy Wilder and Frank Sinatra.

The brick construction, different from most of the Malibu beach homes, displays Lennon’s appreciation of traditional building while at the same time demonstrates the open elegance and casualness of the famous beach town. The three-bedroom, four-bath home measures in at 3,293 square feet, which includes a detached guest studio. Grounds have both a traditional walled garden with a tiled salt water swimming pool and fountains in the front and a sandy beach-style enclosure in the back, before opening out to the main beach and ocean.

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The DropKey Pop-up Studio in a Bag Classic (available for $599) is equipped with a camera app that syncs location-based video clips directly from the MediaBook.tv online store, enabling users to find live, searchable video clips and start shooting in that location in seconds. DropKey includes a wireless lighting controller with an optional software audio mixer, making it the ultimate inflatable portable studio. In addition, the DropKey Pop-up Studio in a Bag Professional is much larger (12’W x 10’H) for $1,999 and includes professional audio and a 10-channel software mixer.

DropKey can be purchased at dropkey.com, and b-roll video clips can be bought at https://mediabook.tv. Video clips purchased will sync to your camera roll, a function that will be available when the company starts shipping product in the fall. MediaBook will include a mobile app in Q4 2021.



















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# CHLOE

# BENNET

BY SKYE HUNTINGON

# CHLOE BENNET

By Skye Huntington

**More famous for her role as Daisy "Skye" Johnson/Quake in the Marvel television series *Agents of S.H.I.E.L.D.*, Chloe Bennet's moved away from seven years on the A.B.C. series to explore new roles and new opportunities.**

In *Abominable*, released in 2019, the actress showed the first sign of embracing new projects, albeit purely a voiceover role. Then the remake of *Valley Gir*l saw a supporting role in a movie that celebrated love through music.

Of course, what elevates Bennet to the status of someone able to drive good looks and equality is the embracing of all-action roles. At 29, she is the perfect age to be taking on a TV remake of *Powerpuf*f, alongside Dove Cameron, who starred with her in *S.H.I.E.L.D.* and Yana Perrault.

"It seems that action will continue to be my go-to niche," she says, "and I'm absolutely fine with that.

"Fitness, exercise and wellbeing have always been at the heart of who I am, and as much as I'm always keen to explore new genres, I've always been a firm believer in staying true to what you are good at."

Bennet, born Chloe Wang to a Chinese father and a Jewish American mother, moved to China to follow her dream of becoming a singer, living in the Chinese capital of Beijing with her grandmother on the paternal side of the family.

She then moved back to the U.S.A., Los Angeles, to be precise, and changed her stage name to Chloe Bennet. In 2012, she secured a role as Hailey in the A.B.C. drama *Nashville* and later that year was cast as Daisy in *Agents of S.H.I.E.L.D.*, a character she played until 2020.

Bennet lives in Hollywood and, in recent years, has been in relationships with DJ Sam French and YouTube star Logan Paul.









**STRIPLV:** What did you watch as a kid that has created this all-action side of you?
**BENNET:** I'm not sure what it was, but the characters I choose to portray on film are everything I always want to see in a girl. I think mostly it's because I don't really relate to princess characters, and to be honest, I didn't even get to watch films or T.V. programs with princesses when I was growing up, mainly because I have six brothers. I was constantly in the minority when it came to voting for what we were choosing to watch. (Laughs) I was a stubborn, creative, and independent kid, someone who wanted so much more out of everything that I did or that I was involved in, so I guess I have fallen into the right brand of entertainment, right?!
**STRIPLV:** You took a diversion into animation with *Abominable* but are returning to traditional work, right?
**BENNET:** I think there's a bit of a disconnect where animated movies are concerned. I think the assumption is that it's a really quick route to getting a film done, and much of the work is down to the guys on their computers. Of course, that's true to an extent, but as an actor, a lot of the same processes are the same. There's the whole thing about really finding a way around the character. Obviously, there's a process of learning lines, although you do have the luxury of holding a script in front of you, I admit. Of course, there's that whole promotional investment when the film is made; junkets, press conferences, promo, not everything that goes into getting that movie in front of people.
**STRIPLV:** It sounds like moving outside of your comfort zone?
**BENNET:** Of course. What you have to have when you are doing voiceover work for film or T.V. is an incredible amount of imagination and also a whole lot of energy. That wasn't something I was expecting, at all and I had to really adapt to that, and it's so different to being on screen as yourself. Mainly because you don't have someone there to bounce off, you do all of the voice recordings by yourself. You don't have a wardrobe to assist you in getting into that character and make it authentic. You don't have a makeup department, no hairstylists, nothing at all like that. And as far as the animators go, there's actually a much bigger job than just imagining these places. In fact, many of them are real. In *Abominable*, they were all real, which I know seems crazy with it being an animated movie, but it's true – they are all completely real places that we went to and did filming in. I feel a bit bad because the way that those places look absolutely incredible in this film. They may not look exactly as they would do if you went to them in real life, but the locations we went to are still amazing places.
**STRIPLV:** So more animated work going forward might be an option?
**BENNET:** I think so. I've been told I have one of those unique voices – lower than most females, perhaps a bit husky. If that makes me different and interesting, then I'm all good with that, and of course, I want to keep testing myself on as many different projects as possible.
**STRIPLV:** You have grown into a woman and a positive force for other women during your time in front of the camera. You must be proud of that?
**BENNET:** I never wanted to be judged on how I look, so as a woman and as an actress, you've got to have in what comes out of your mouth. You come to realize your voice is perhaps the only thing some may not try to strip you of, and that becomes your tool to act, which becomes a totally powerful thing. That is so big when you are a woman and especially because you used to when people reduce to judging you almost entirely on how you look. That's an insecurity that you can see in those who get that in front of the cameras.
**STRIPLV:** Equality for women is something that, as an issue, has been raised a lot over the past couple of years. How are things for you?
**BENNET:** I think that the biggest thing for equality, whether it is for women or Asian women or Asian-American women, is really just representation on screen. I think that the power of storytelling is amazing, and it means everything to me. It's why I got into acting. I remember growing up and thinking that I wasn't pretty enough because I didn't look white enough. Or that I wasn't good enough because I wasn't Chinese enough, or I wasn't white enough. It is just as important for boys to see powerful women as it is for girls, and seeing characters on screen who inspire you as a young kid, that's really important.
**STRIPLV:** A lot has been made of your rebellion against some of the Hollywood glitz. How did that come about?
**BENNET:** I'm not sure. I just think there is a humility that we need to discover or rediscover because, with everything that's gone on over the past year or so, people in the public eye need to be very careful in terms of the image they put out. Let's be honest, Hollywood isn't renowned for its sense of perspective and self-awareness; I would, however, like to think I come from a place where I have seen the other side of the coin, and I know what it is to struggle, to be an outsider, to be a real person; so it's important to focus on the wider picture as far as society goes, not just ourselves.
**STRIPLV:** Does Hollywood get an unfair rap compared to many other billion-dollar industries?
**BENNET:** I think so, yes, but Hollywood is the industry that puts itself out there most, so it's to be expected. I know there are sports people or tech people or scientists who are every bit as sure of themselves as movie stars, but they fall under the radar a bit more because it isn't their purpose to be exposed and in people's faces. When you're in the entertainment world, that is the whole point, so with that comes the prospect of getting under people's skin.
**STRIPLV:** You've managed to avoid that so far.
**BENNET:** (Laughs) I hope that's true.

# ASHLYN MOLLOY

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SKIN-LYMPICS
2021

# SKIN-LYMPICS - 2021
## GROW FOR THE GOLD WITH THESE NUDE SKINLYMPIANS

BY MRSKIN.COM

**Every other year, the world gathers to celebrate excellence in athletics with the Olympics, and Mr. Skin wants in on the action. That's why we're launching the first-ever Skinlympics that pits nude actresses against their fellow countrywomen in a quest for the Gold. We've assembled 45 nude actresses representing 15 countries and doing their homelands proud by baring their bodies for their art. The winners were selected in an arduous battle to determine which nude scenes have the best lighting, cultural impact, and of course, which of these ladies show the most. So grab your pole and get ready to vault into ecstasy as you get a load of our medal-worthy competitors in the 2021 Skinlympics.**

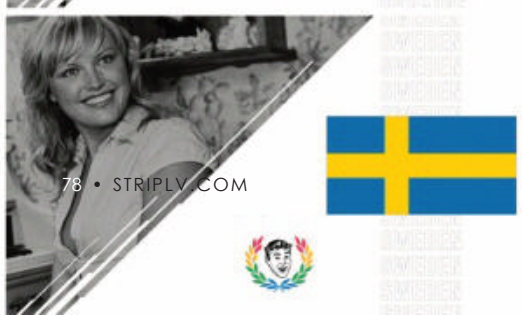




If you find yourself swelling with pride, it's not patriotism that's doing it, but rather the hot celebrity contenders from the good old U. S. of A. Bronze medalist Alexandra Daddario became an instant Skin icon when she doffed her duds in the first season of True Detective. Halle Berry picked up an Oscar and the Silver medal for her boundary-pushing interracial sex scene in Monster's Ball. But it's Angelina Jolie who grabs the Gold here, going nude to play late supermodel Gia Carangi in the 1998 HBO flick Gia. Seeing these ladies naked might be our new national pastime.



The second-largest country in Europe after Russia, Ukraine has given us some mighty fine sexports over the years. Mila Kunis picks up the Bronze for her steamy sapphic sex scene with Natalie Portman in 2010's Black Swan. Bond girl Olga Kurylenko gets the Silver medal for making her screen debut and fully nude debut in 2005's The Ring Finger. But it's the most niptastic export Ukraine's ever given us, Milla Jovovich, who grabs the Gold. Every nude scene Milla has shot is great, but we're living for her sapphic antics in 2006's .45. Not impressed by these Ukrainian beauties? Crimea river.



Sweden is synonymous with sexy women, making their medaling trio among the hottest in our competition. Two years before playing Lisbeth Salander, Bronze winner Noomi Rapace bared all and even got banged with a strap-on in 2007's Daisy Diamond. Silver medalist Malin Åkerman first landed on our radar with her nude debut in the stoner classic Harold & Kumar Go to White Castle. It's big-breasted Swedish stunner Uschi Digard who takes home the Gold for her multiple sapphic sex scenes with Lynn Harris in 1972's Pleasures of a Woman. That should please your Swedish meatballs.



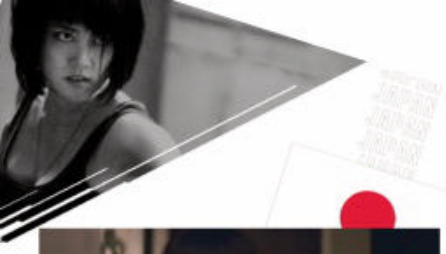
Tropical locales and fantastic architecture aren't the only things that make Spain scorching hot. It's also home to some of the most skincredible actresses of all time. Pedro Almodóvar regular Victoria Abril grabs the Bronze medal for her legendary tub scene in the director's flick Tie Me Up. Tie Me Down. The late, great Lina Romay was a regular in the films of Jesus Franco, but her self-love scene in 1975's X-rated Rolls-Royce Baby landed her the Silver. Oscar-winner Penélope Cruz handily takes the Gold medal for her numerous nude roles, especially in 1997's Open Your Eyes, which she later remade in America with Tom Cruise. You'll drain your vein to the ladies of Spain.

South Africa is a nation that has had a lot of growth over the last few decades, and their hot as hell actresses are going to have you growing as well. The Borg Queen herself, Alice Krige, takes home the Bronze for going nude four times in the chilling 1981 flick Ghost Story. Jodi Balfour steals Silver with five phenomenal nude scenes in the first season of Rellik. And the Gold goes to who else but Charlize Theron. Charlize has been going nude since the beginning of her career, and we'll always be partial to her knockout nude scenes in John Frankenheimer's Reindeer Games. These South African beauties will put a Cape Horn in your pants.



We love the Netherlands for so many reasons, but mostly because it sounds like Nether Regions. The Dutch have given us lots of lovely ladies over the years, like Bronze medal winner Gaite Jansen, who fired us up with her lesbian threesome on the first season of Jett. Paul Verhoeven cast Carice van Houten in his 2006 WWII film Black Book, but it was her frequent nude scenes as Melisandre on Game of Thrones that earned her the Silver medal. Perhaps the greatest Skin legend in Netherlands history, though, is Gold medal winner Sylvia Kristel. A year before, the late, great beauty starred as Emmanuelle, and she made a nude debut for the ages in 1973's Frank and Eva. Talk about a Dutch treat.

Everything's hotter in Mexico, from the temperature to the beaches to the women, and these Mexican Mamacita's will have your hand going south of your border. Bronze medalist Paulina Gaitán became an overnight sensation with her skinsational leading role in the 2018 Amazon original series Diablo Guardián. Over on Netflix that same year, Silver medal winner Martha Higareda altered the pleats of our pants with her phenomenal fully nude scenes on Altered Carbon. But of course, our hearts belong to Gold medalist Salma Hayek, who has given us so much joy over the years, particularly with her Oscar-nominated role in 2002's Frida. Ms. Hayek will put a kayak in your jockey shorts.





Japan is not only the host country for this year's Olympics; they're also insanely strong contenders in our Skinlympics. 70s sexploitation legend Reiko Ike takes the Bronze for her fully nude kung-fu fighting in 1973's Sex and Fury, where she takes out dozens of samurai by herself. Eiko Matsuda grabs the Silver for her insane, unsimulated sex scenes in 1976's In the Realm of the Senses, based on a morbidly erotic true story. But it's Oscar nominee Rinko Kikuchi who gets the Gold for her phenomenal full-frontal debut in the 2006 "everyone is connected" film Babel. These three beauties will have you Turning Japanese.

From the sumptuous coastlines to the mouthwatering cuisine, Italy has long been a favorite destination for pleasure seekers, and we're seeking pleasure with some of Italy's hottest nude actresses. Bronze medalist Isabella Rossellini is Italian film royalty. Still, it was only when she came to America and starred in David Lynch's Blue Velvet that we finally got to see her go nude on film. Violante Placido made a huge skinpression in the George Clooney flick The American in 2010, thanks in no small part to her Silver medal suck sacks. And there isn't a woman in the history of Italian cinema who represents the term "Italian Goddess" better than Monica Bellucci. Our Gold medal winner has tons of nude scenes, but we're still gaga over her beautifully shot nude scenes in 2001's Malèna.



Great Britain has given us everything from Shakespeare to Spotted Dick, but our favorite British exports are their sexy and talented actresses. Bronze medal winner Naomi Watts hit the big time thanks to her legendary lesbian scenes in David Lynch's Mulholland Drive. Oscar-winner Kate Winslet grabs the Silver medal for making her full-frontal debut in 1996's Jude, a full year before Titanic. But it's grand dame Helen Mirrenwho takes home the Gold. Not only has Helen gone nude in every decade since the 1960s, but she also made a nude debut for the ages in fellow Brit Michael Powell's 1969 film Age of Consent. Hey Helen, great Tit-ains.



Once one of the most divided nations in the world, Germany has united once more behind some of the most gorgeous women ever to call Deutschland home. Bronze medal winner Paula Beer goes down smoother than her namesake beverage with a phenomenal full-frontal scene at the climax of 2018's Never Look Away. Diane Kruger grabs the Silver medal for her Hollywood nude debut, playing Helen of Troy in the 2004 epic Troy and living up to the legacy of the face that launched a thousand ships. However, the Gold medal goes to our favorite offspring of noted German acting luminary/lunatic Klaus Kinski, the gorgeous Nastassja Kinski. Nastassja's got several nude scenes to her name, but none can top her hotel-bound antics in the 1978 Italian film Stay as You Are. That should work wonders on your wienerschnitzel.





Sacré spew. France has always been a place of progressive sexual exploration, and we love exploring the many sexy French actresses who went nude for their art. Bond girl Léa Seydoux grabs the Bronze medal for her lengthy lesbian scenes in 2013's Blue is the Warmest Color. Oscar-winner Marion Cotillard was a sensation in France long before coming to Hollywood, delivering Silver medal nudity in 2001's Pretty Things. And the Gold medal goes to none other than Eva Green, who made a screen and nude debut for the ages in Bertolucci's The Dreamers. We see London, and we see France, we see Eva without her underpants.

Our neighbors to the north in Canada are fielding some mighty fine women, the kind that are hot enough to melt the frozen tundra they call home. Bronze medalist Jessica Paré's perfect Paré in the 2010 comedy Hot Tub Time Machine will have you going rub a dub dub. Silver medal winner Anna Paquin was slow to embrace nudity at first, but thanks to her role on True Blood, she hasn't been shy about showing skin since. And nothing says Canadian peaks quite like Gold medal winner Pamela Anderson, who was already a legend the first time she doffed her duds on film in 1993's Snapdragon. These Canuck cuties will have you practicing your O (Canada) face.



They say everything's hotter in Brazil, and these actresses bear that out, or should we say "bare" that out. Queen of the South star Alice Braga captures the Bronze with her seven skinsational nude scenes in 2006's Only God Knows. Clint Eastwood's ex Sonia Braga takes home the Silver for showing off her Braga-worthy body in the 1978 classic Lady on the Bus. And grabbing the Gold for Brazil is stone-cold fox Morena Baccarin. Check out Morena's rack-arin and crack-arin in 2008's Death in Love. This trio of beauties will help you get your Brazilian whacks.

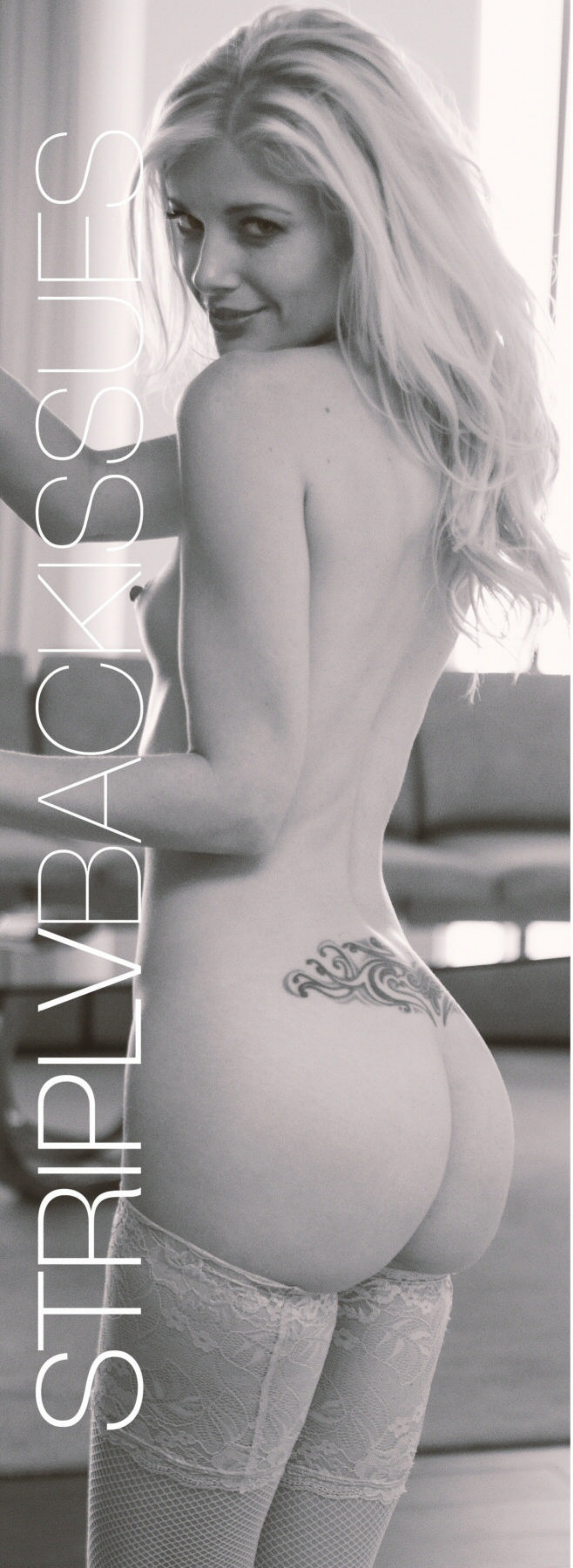




These ladies from Down Under came to play, and their medal winners are among the finest competitors in the games. Taking the Bronze is Oscar nominee Toni Collette, who bared all—including fully shaved frontal—in 1999's 8½ Women. Fellow Oscar nominee Margot Robbie also ditched her hair down there in a full-frontal debut for the ages in Martin Scorsese's The Wolf of Wall Street, picking up the Silver medal for her effort. However, Oscar winner Nicole Kidman takes home the Gold for her countless nude scenes throughout her nearly 40-year career, including her buzzed-about sex scene with then-husband Tom Cruise in Stanley Kubrick's final film, Eyes Wide Shut. These saucy Aussies will have you whacking your wallaby.








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